CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

 David SMITH, Cambridge University Press, Univ. of Cambridge, 1996

135

He danced in forests;
He danced in the thoughts of His devotees;
He danced in the junction of Suṣumnā within;
He danced in Jñāna Endless;
Thus He danced away,
He, my Lord.

(*Tirumantiram* 2736)

The ecstatic singing of Tirumūlar is far removed from the complex and sometimes tortuous syntax of Umāpati, and its complex of ideas, though parallel, is less constrained. After the tight and concentrated opening of his poem focussed on the Sabhā, Umāpati too, in Tirumūlar's words, dances away, flitting from one idea to another, but his Naṭarāja remains securely housed in the Cit Sabhā, the Cit Sabhā that is also the heart.

His dance that is pure consciousness
He, inconceivable, performs
in the heart more subtle than the subtle,

in the palace called the lotus of consciousness,
in the little cave.
Him Whose foot is curved,
I worship. (273)[56]

135

CHAPTER 5

Śaiva Siddhānta and Vedānta

(12)

Examination of the temple ritual and the symbolism of the Cit Sabhā has involved mention of elements of Śaiva Siddhānta, or the Siddhānta as it was called in the Sanskrit texts.[1] It is now time to set these elements in a wider context. It will also be necessary to consider the references to Vedānta and Advaita in the poem; the latter is not necessarily a subset of the former. By Umāpati's day there had been several centuries of development of Śaiva thought, development fostered by royal patronage over much of India. The Siddhānta had become an all-embracing system, encompassing temple worship and architecture. There was an increasing readiness on the part of that system to compromise with what was originally the alien thought of the Vedas. Why forego royal favour and patronage by antagonizing such conservative and purely orthodox forces as yet remained in society by asserting difference from the Vedas? Vedic recitation and Vedic sacrifice remained prestitigious, and continued to assist the sanctification of royal power. Although the Siddhānta system seems to have originated in individual practice, in the course of time its core texts, the Āgamas, become more and more concerned with temples. At the same time, the various Vedānta schools were developed in conjunction with sectarian affiliation; their monastic centres sought power and influence. To mention only Śaṅkara's Advaita, one important innovation was the worship of the Śrīcakra; and several Śākta texts, most notably the *Saundaryalaharī*, 'The Ocean of [the Goddess's] Beauty', were attributed to Śaṅkara. And it may be questioned whether the Śivādvaita of Śrīkaṇṭha's commentary on the *Brahma Sūtras* was a Siddhānta colonization of Vedānta, or *vice versa*.

The Siddhānta has three fundamental categories: *pati*, Śiva; *paśu*, the individual self; *pāśa*, the bonds. Māyā, one of the three bonds, is the material cause of the universe, Śiva is the efficient cause, and his female part, Śakti, is the instrumental cause.[2] Māyā evolves in a long series of *tattvas*, from *bindu*, the subtlest, to earth, the grossest. This evolution is in

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

practices of worship and devotion. If he had had leanings towards Śaivism or if he had, as the myth of our days would have it, maintained the equality or unity of all the religions or varieties of Hinduism, one would expect to find similar sympathetic statements at least in his treatment of the Śaiva system. But no trace of a similar sympathy for Śaiva doctrines or practices is discernible in the SBh.

We should take due notice of this fact and we should utilize the result of our investigation when examining the problem of the authenticity of other works ascribed to Śaṅkara. We should cease either to repeat, on the authority of some of innumerable spurious works, the myth of Śaṅkara having had a particular predilection for Śaivism, or to make him the champion of an idea of unity which, to judge from all authentic documents, was quite foreign to his thought.

A special problem is Śaṅkara's conception of *māyā*. The history of this concept has still to be written before definite statements can be ventured as to the specific differences of its interpretations in Vaiṣṇavism and in the various schools of Śaivism. So much, however, can perhaps be said that Śaṅkara's notion of *māyā* tallies very well with the Vaiṣṇava conception of the term. For Śaṅkara can, e. g., use the term to denote the miraculous power of *Parameśvara*; cp., e. g., *māyāmayaṃ rūpam* SBh 1, 1, 20.

In every philosophical work there is a place where convention requires the invocation of a deity, namely the *maṅgalâcaraṇa* or *namaskāra* at the beginning and the end or at the beginning only or at the end only. Śaṅkara, however, deviates from this custom in most of his works. The reason for this seems to be stated in his *Vākyabhāṣya* on the *Kena-Upaniṣad*, where he says: *na hi svārājye 'bhiṣikto brahmatvam gamitaḥ kaṃcana namitum icchati*, "For he who, having been led to be Brahman, is consecrated to sovereignty, does not wish to bow to anybody." Only a few of Śaṅkara's authentic works begin with *maṅgala* verses, namely the *Māṇḍūkyabhāṣya*, the *Taitt. Up. Bh.*, and the 18th metrical *prakaraṇa* of the *Upadeśasāhasrī*, and in all of them he invokes the neutral *Brahman* or the *Ātman*. The metrical invocation of *Nārāyaṇa* at the beginning of the *Gītābhāṣya* (whose authenticity will soon be shown in a dissertation of a young Japanese scholar) may not form

an original part of the *bhāṣya* since it is a quotation. If it belonged to the *bhāṣya*, it may simply have been elicited by the Vaiṣṇava character of the Gītā and need not be any indication as to a religious preference of the author of the commentary. At the beginning of his *Kaṭha-Up. Bh.* and of his *Bṛh. Up. Bh.* Śaṅkara voices his reverence only to the *saṃpradāyakartāraḥ*, i. e. to the teachers that propounded or expounded the doctrines of those upaniṣads.

So Śaṅkara's own *maṅgalâcaraṇas* yield nothing to answer the question as to his religious preferences. But the *maṅgala* verses of his disciples as well as of almost all authors of early advaitism up to the end of the 10th century A. D. exhibit the same features as we found in the contents of Śaṅkara's SBh. There are no traces of association with Śaivism but several signs of proximity to Vaiṣṇavism. Sureśvara (in his *Naiṣkarmyasiddhi*), Toṭaka, the *Hastāmalakaślokāḥ*, Sarvajñātman and Ānandabodha all invoke Viṣṇu; Padmapāda adores the Brahman; Vimuktātman bows to his own self. It seems that the earliest masters of Śaṅkara's school, in the more restricted sense of this word, all belonged to Vaiṣṇava environments.

This may turn out the more significant if we consider, by contrast, the case of Maṇḍanamiśra. He seems to have been Śaṅkara's rival, probably his contemporary. However, the few and rather insignificant divergencies between his thought and that of Śaṅkara are scarcely sufficient to account for the rivalry. We may conjecture that there were differences of a more concrete nature, perhaps sociological. Now we find that towards the end of his *Brahmasiddhi* Maṇḍana calls the state of liberation *paramaśivabhāva*. It is true that Śaṅkara also uses the word *śiva*, but only as an adjective, e. g. in the verse portion of the Upadeśasāhasrī, and in this use the word does not seem to point to either Śaiva or Vaiṣṇava doctrines. But in the compound *paramaśivabhāva* the word *Śiva* is probably not an adjective. For *Paramaśiva* or *Paraśiva* is a Śaiva term used in different systems to denote the Absolute (cp., to quote only one instance, *Pratyabhijñāhṛdaya* 3), transcending the manifestations of Śiva. Therefore, Maṇḍana's use of the word *paramaśivabhāva*, which may, *à la rigueur*, be explained as containing the adjective *śiva* but still inevitably suggests the typically Śaiva

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

two stages, divided between Pure Māyā and Impure Māyā, the former being necessary for beings on a higher level than common humanity.

Umāpati chooses the following summation of the Siddhānta to open his annotated collection of key passages, the *Hundred Jewels Collection*, the *Śataratnasaṃgraha*:

Now, to liberate the self from the bonds of *mala*, *māyā*, and *karman*, and to manifest its Śivahood, knowledge proceeds from Śiva.[3]

Umāpati comments, 'Śiva is of like nature as the self, the difference being the self is bound and Śiva-ness is unbound . . . And here by the word *jñāna* is meant Śiva's Śakti which takes the form of both enlightenment (*avabodha*) and *dīkṣā*.'[4] The bonds are material, and because of this knowledge alone cannot liberate: the material process of *dīkṣā* is essential to remove bonds. The special feature of the Siddhānta system is the notion of *mala*, called *āṇavamala* when the term *mala* is applied to all three bonds.

Umāpati twice refers to the three bonds collectively as he nears the close of his poem and a personal note appears. In verse 300, the individual's awareness of the difficulties of existence is made a universal statement, but this rhetorical procedure may signify rather 'I am like all other people in feeling in this way.'

'O Lord, my heart is plunged in the ocean of *saṃsāra*,
'so terrifying, hard to cross, swarming with
'the crocodiles that are the bonds (*pāśa*).

'I have followed evil ways, an outright rogue. Depressed,
'I have turned away from the worship of Your feet,
'sinful that I am. Protect me, protect me.'
so saying all people resort to Him.
. . . (300)[5]

In the next verse, the Dīkṣitas are referred to:

The lordly wise, they enjoy, oh yes they enjoy
the unparalleled pleasure won by worshipping Him.

By spiritual yoga they cross, oh yes they cross
the ocean of existence, abundant in horrors.

By meditating on Him in their hearts
they burn up, oh yes they burn up
the very hard set of bonds.

They say His mantra again and again,
and delight in the supreme glory of His foot.
Him Whose foot is curved I worship. (308)[6]

In his *Neñcuviṭutūtu*, 'The Heart as Messenger', Umāpati considers the royal insignia of Śiva, following a convention of Tamil poetry; one of these insignia is the elephant, which

quells th'vast cruel sorrowing
pāśas and smites the sea of birth to turn
Dustily dry.[7]

Common in Siddhānta texts is the notion of burning up the *mala*, either the *pāśa* of that name, the *āṇavamala*, or all three *pāśas* under the heading of *mala*. In the *Śataratnasaṃgraha* the individual self is said to have his *malas* burnt up by the fire of *dīkṣā*.[8] Later in that work Umāpati, on the subject of *āṇavamala*, quotes from the *Raurava Āgama*. A heap of cotton thrown in a blazing fire burns up and is completely destroyed. It can never become cotton again. Similarly, the soul that reaches the highest state after the purification by *dīkṣā* is never reborn.[9]

Umāpati refers to the bond of *karman* in one verse in the *Kuñcitāṅghristava*:

Although the actions that have already begun to bear fruit
will be worked out through experience in this life,
the more frightening latent and future residues
can be destroyed through knowledge:
thus declare the statements of the Āgamas –
that is well known –

but fortunately for living beings
He destroys all forms of karma
just by His body in His dance being seen,
and gives happiness:
He is victorious in the Hall.
. . . (268)[10]

This threefold classification of *karman* is extensively employed in Śaiva discussion of the efficacy of rituals that contribute to liberation. Active *karman*, *prārabdhakarman*, literally, '*karman* whose effects have already begun', has brought about the present embodiment of a self, and can be removed only by being consumed (*bhogāt*). In his *Śataratnasaṃgraha*, Umāpati gives as *sūtra* 87 the standard passage on this point:

Karman from many existences is burnt like a seed by the mantras [of *dīkṣā*]; future *karman* is prevented. As for that *karman* by which this present body exists, that [can be ended only] by being consumed.[11]

In the *Civapirakācam* Umāpati says:

The proper fruit of *karman* must unavoidably be eaten; much of *karman* may be removed by means of the *Āgama* and *Veda* (*Civapirakācam* 32).

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

However, Umāpati's verse 268 over-rides the Āgamas: the mere sight (*ālokamātra*) of Naṭarāja destroys all *karman*. Umāpati makes his point delicately, in that he says simply that 'they' are destroyed. I have translated *tāni* ('they', 'those') as 'all forms of *karman*' since Umāpati used the dual endings for the two sorts of *karman* that the Siddhānta says can be destroyed (by the knowledge that *dīkṣā* brings), and the word *tāni* has to apply to all three *karmans* for the plural to be justifed. Beneath the formal grammar of the verse there is also a certain frisson in the way that the *tāni*, those that are destroyed, follows closely after the neuter plural *nigamavacāṃsy*; and the Āgamas *are* over-ridden, though not destroyed.

Verse 308, '. . . they burn up . . . the very hard set of bonds . . .', considered earlier, likewise departs from the doctrine of the Siddhānta, when it claims that meditating on Śiva in one's heart achieves what in the *Śataratnasaṃgraha* and all the literature of the Siddhānta is the sole province of *dīkṣā*. Meditation is a good thing, and should lead to *dīkṣā*, but the verse in question does not mention *dīkṣā*, nor does the poem at large. Again there is specific mention of something called spiritual yoga (*adhyātmayoga*). As in verse 268, with its bold contrast between the statements of the Āgamas and the sight of Śiva's dance, so too in verse 273, Umāpati's most detailed reference to the teaching of the Siddhānta, the Siddhānta is distanced from intimate connection with Naṭarāja mysticism.

> Employing the Vidyā aspect in fire,
> the Pratiṣṭhā, establishing aspect, in water,
> and the Nivṛtti, solid aspect, in the earth,
> the calming aspect called Śānti in the air,
> His own aspect, Śānti Surpassed, in the ether,
>
> Inconceivable, He performs His dance
> that is pure consciousness
> in the heart more subtle than the subtle,
> in the palace called the lotus of consciousness, in the little cave.
> . . . (273)[12]

For the Siddhānta, existence below supreme Śiva takes the form of thirty-six *tattvas*. The highest Śiva is beyond them, and thus in verse 81 Śiva is called 'surpassing the *tattvas*' (*tattvātīta*). These *tattvas* descend from subtle to gross. At the top is *bindu*, at the bottom the five 'portions' or *kalās* which are referred to in this verse, and which are in one sense nothing more than the five gross elements which comprise the entire manifest world. An important role of these *kalās* within the ritual system has

already been referred to, for the process of mental purification of the body that is part of the Cidambaram ritual was lifted from the standard Siddhānta texts. In discussing the verse that mentions *bhūtaśuddhi*[13] I pointed out that each of the elements corresponds to a face of five-headed Sadāśiva and that the element of the earth goes up as far as the knees, and by further stages, water to the navel, fire to the throat, wind to the mouth, and ether to the *dvādaśānta* above the head. Each of these elements is seen as a domain pertaining to a *kalā* ('portion'), with the names as given in the present verse. Each *kalā* is seen as a mode of the highest *tattva*, the *bindu*. *Nivṛtti kalā*, corresponding to the element earth, the solid aspect of *bindu*, is the energy that stops. *Pratiṣṭhā kalā*, corresponding to the element water, the liquid aspect of *bindu*, is the energy which establishes. (An instance of the establishing power of water would be vegetable growth. From within the poem, an instance of this establishing power can be found in the water drops from Śiva's hair that establish *liṅgas* all over the world.[14]) *Vidyā kalā*, corresponding to the element fire, the fiery aspect of *bindu*, is the energy which permits knowledge. *Śānti kalā*, corresponding to the element air, is the calm aspect of *bindu*. *Śāntyatīta kalā*, corresponding to the element ether, is that aspect of the *bindu* which is in no way shaken by the evolution of the realities of manifestation.

The *kalās* play an important part in the key initiation, namely the *nirvāṇa dīkṣā*, in a more sustained and elaborate version of the daily *bhūta śuddhi*. In this *dīkṣā* a cord called the *pāśa sūtra*, 'bond cord', equal in length to the initiand's height, has transferred on to it all the constituents of that person, most notably the *kalās*, along with the *ātman*. In this context the ontological framework of the manifest world is provided by the *kalās*. Each *kalā* therefore contains a slice, as it were, of the complex series of realities that the Siddhānta perceives. Each slice is envisaged in detail by the guru, on whom all the activity of the ritual falls, though the true agent is thought to be Śiva. First the guru follows the order of emission of the world, beginning with the most subtle of the *kalās*, the *śāntyatīta*, transposing them each into the cord. Coloured powders mark out the places of the respective *kalās* on the cord. The next day the guru detaches each *kalā* section in turn from the cord, this time working upwards in the order of reabsorption, beginning with *nivṛtti*, and places it in the sacrificial fire. The bonds that each *kalā* contains perish with it in the flames.

Umāpati in his treatises stresses the importance of *dīkṣā*. In the *Śataratnasaṃgraha* he cites, for instance, the *Sarvajñānottama Āgama*:

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

The self is bound by these *tattvas* and associated with all their features. It can obtain release only through the Śaiva *dīkṣā*.[15]

Umāpati enlarges on this in his gloss, saying that the self is associated with the *tattvas* and their features (in other words, with *māyā*), and is tightly bound by the beginningless [*āṇava*] *mala* and by the river of *karman*. Near the end of his treatment of this *sūtra* he declares:

Because *mala* is material, knowledge alone cannot make it disappear, no more than it can a film over the eye. *Mala*'s disappearance is brought about only by the physical action of the Lord that is called *dīkṣā*, [and the cataract] only by the eye-doctor's surgery.[16]

Prior to this he cites three passages that dismiss the panorama of other religious actions – bathing in holy waters, sacrifice, vows, worship, meditation – nothing can bring about release save *dīkṣā*. This stern concentration of purpose is demanded by the constraints of the Siddhānta system, but it is as alien to the free-ranging of the poet of the *Kuñcitāṅghristava* as it is to religion at large.

UMĀPATI'S TEACHER, MAṮAIÑĀṈA CAMPANTAR

In the *Kuñcitāṅghristava*, Umāpati makes no mention of any teacher, but lineage is not relevant to a poet; he does assert his own status as teacher, and this assertion will be considered at the close of this section. Only in one of his works, the *Civapirakācam*, does Umāpati give the lineage of his teaching:

The following Gurus have a right to exercise authority over us, viz.: Nandikeśvara, the lord chamberlain of Mount Kailāsa, wherein shines the glory of the God of gods; Sanatkumāra, one of the disciples of the former; the immediate disciples of Sanatkumāra, who obtained a revelation of the true *jñāna*, and descended to the earth; the great *muni* Paraṃjyoti who was a disciple of the last-mentioned *jñānin*; Meykaṇṭar, a disciple of Paraṃjyoti, who obtained an insight into the true *jñāna*, who lived at Tiruveṇṇai Nallūr; Aruḷnanti, of immortal fame, and the disciple of Meykaṇṭar; the divine Campantar, possessed of glorious spiritual riches and never-fading benevolence.

I place on my head the glorious lotus-like feet of my spiritual father, Maṯaiñāṉa Campantar, who came into the world to enlighten it, to cause the many-headed Sāma-Vēdam to thrive, to cause to prosper the descendants of Parāsara-Māmuṉi [a class of Brahmans], and to secure the proper attainment of *ñāṉam* [in the world]. He is the crowning gem of the Śaiva school, who has graciously taken me as his servant. He is the lord of Marutūr, and is the glory of Tirupeṇṇākaṭam [the source of the river Peṇṇān], which is encircled by groves, and the mountain-tops of which, capped with cool, beautiful clouds, send out their arm-like flag-staffs, so as to intercept the moon in her course.[17]

In the *Caṅkarpa Nirākaraṇam*, 'Exposition and Refutation', perhaps the latest of his Tamil treatises, and dated by him (1313 AD), Umāpati refers only to Meykaṇṭar in the beginning, but mentions Campantar of Marutūr in the final verse.

Turning now to his Sanskrit treatises, the *Pauṣkara Bhāṣya* makes no mention of any teacher;[18] but Umāpati's *Śataratnasaṃgraha* is of great interest. After his prefatory verses Umāpati says that he bases his commentary (on the extracts that he has selected) on the commentaries of Sadyojyoti, Rāmakaṇṭha, Nārayaṇakaṇṭha, Aghora Śivācārya and others and also on the tradition handed down in the lineage of his own teacher.[19]

We must also note his earlier remarks in this work:

In this world where through the malign influence of the Kali Yuga the meaning of the Āgamas has been lost, the heretical (*pāṣaṇḍa*) doctrines are increasing, and the succession of teacher and pupil is confused, the supremely compassionate Umāpati Śivācārya in order to benefit his own pupils . . . drew together one hundred Sūtra jewels.[20]

In his Tamil poems, Umāpati has much to say concerning his teacher. His messenger poem, *Neñcuviṭutūtu*, 'Message through the Heart', is directed to his teacher; Umāpati apostrophizes him as Campantar the great *muni*, who liberated him from his bonds, and as Campantar the Lord, *nātha*. Since Śiva appears in the form of the Guru, it is often difficult to discern when the Guru is specifically referred to, but the following passage seems to apply to Maṯaiñāṉa:

He th'Lord ethereal came in procession;
I adored him, seeing others Him adore;
He threw his eyes on me; in that instant
Abolished was the bunch of my *mala*
Fivefold,[21] and He transformed my very thought
Uprooting the *tattvas* six and ninety,[22]
Hard to narrate; to me my inner spa
of honied ambrosia, he did reveal
And demonstrate that th'sacred ashes white,
Th'form of Śiva's devotee and worship
Of Śiva alone to be true; 'Riches
and life domestic are false,' he declared;
He did inculcate the inner content
Of the Pentad of Syllables sacred
And how to chant and count and meditate
On it; He taught me to look within too

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

Fearless, and trim th'inner taper aflame
And merge with the inly light of that lamp
Bright with boundless effulgence beautiful;
. . .

(*Neñcuviṭutūtu*)[23]

In his *Pōrippahroṭai*, 'Multiple Hymn of Praise', an experiential account of the working of Śiva's Grace, Maṟaiñāṉa Campantar is again called Lord, *nātha*, and Umāpati declares that he gave him the full set of initiations (*samaya*, *viśeṣa*, *nirvāṇa*, and *ācāryābhiṣeka*):

Our befuddled *citta* He clarified
By his divine presence, but not content
With this, He did initiate us in th'path
Supreme of Śaiva wisdom infinite
Beginning with *samaya* and ending
In *abhiṣeka*; by his divine look
He caused the wound of cruel birth, and deeds
Twofold, to vanish; on our head He did place
His beauteous hand flowery and did melt
Our stony heart and did elucidate
Unto us Truth's nature; like recession
Of murk from sky into space at th'advent
Of ruddy sun, He the Just One did cause
Āṇava Mala, though it be deathless,
To cease its ceaseless hold on me henceforth.
May that Holder of Justice, us protect.

(*Pōrippahroṭai* 235)[24]

Umāpati's *Viṉāveṇpā*, 'Questions in the *veṇpā* metre', a work of thirteen verses, is supposed to be addressed to Maṟaiñāṉa Campantar, the answers being found in Umāpati's other works; this differs from the works of his predecessors that also question the teacher, for they also provide the teacher's answers, the teacher in both cases being Meykaṇṭar.[25]

TEACHER AND INITIATION IN THE LIFE OF UMĀPATI

As mentioned in the Introduction, there are two Sanskrit lives of Umāpati which might be relatively early. The shorter, that of Śivānandanātha Dīkṣita, starts almost at once with what is clearly in all versions the central event of Umāpati's life, his meeting with Maṟaiñāṉa Campantar (in Sanskrit, Vedajñāna Sambandha). In Śivānandanātha Dīkṣita's account, Umāpati, in his 56th year, accompanied by his two sons and his pupils, having worshipped Naṭarāja went outside to his splendid ivory palanquin.

He got in the palanquin with its high poles topped by golden bulls on each side and set off while his sons and crowds of disciples, who knew the Vedas, recited the Three Vedas in due order.
A certain learned Brahman, Vedajñāna Sambandha by name, was sitting in the street with his disciples and when he saw that palanquin with the Brahman riding in it, with Vedic recitation, music, and the lamp on the pole he called his disciples to him and declared, 'This man is blind in the daytime. But you don't see the whole picture. Things will turn out well for him.'[26] Then the Brahman knew this speech to be true and got down from his palanquin.
After prostrating himself at his feet, he filled his stomach with the leavings of his meals, recognizing him to be the giver of knowledge; and thereafter he followed him for three years.
That teacher when he had provided instruction in true knowledge to that pupil born in the family of the lordly sacrificers (*yajvendra*) attained the form of the supreme self free from birth and death.
With his pupils Umāpati dwelt in the monastery built by the Cola called Vīra in the beautiful wood called Rājendrapura that is splendid on the outskirts of Cidambaram.
But the three thousand Brahmans, intent on worshipping the Dancer, when they heard all that had happened to Umāpati, all assembled in the second hall [the Deva Sabhā], and summoning both his sons, said to them, 'Today your father who has in his possession the Bull-flag of the Blessed Lord of the Original Liṅga Shrine has abandoned all the pure behaviour laid down by the Vedas. Intent on worshipping the feet of a mystic (*jñānin*) he has abandoned his kinsmen and has strenuously applied himself to the path preached by that man.'
When all the sage-lords had spoken thus, the two sons remained silent in the assembly. 'From now on, these sons, wife and daughter must refrain from sacrificing with, eating with and honouring this man.'
When they had heard the sentence of the sage-lords, the two sons, of excellent character, rose to their feet, prostrated themselves before the sage-lords, and went home mulling over what had happened. They bowed several times at their mother's lotus feet, and said, 'O Mother! hear the order given today in the assembly with respect to our father. "His daughter, his sons, and all his kin must entirely cease relations with him – they must not sacrifice, eat, speak with him; they must not honour him." Thus those sages pronounced in the assembly. What reply shall we two make to their sentence?'
'This very severe sentence must stand. We are forever bound by their sentence.'
Then one day Umāpati Dīkṣita was about to enter the Temple of the Dancer. The sage-lords angrily said, 'O Umāpati! you cannot enter the Hall of the Dancer.'

(*Rājendrapura Māhātmya* 9–21)

As presented in this version, Umāpati is wealthy and rides in great state. He is accompanied by pupils. The Śaiva Siddhānta teacher has

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

pupils, but so has Umāpati; and it will be recalled from chapter 3 that the priests are described as having flocks of pupils.

Why the palanquin? This is always understood as an indication of the life of luxury of pampered priests.[27] The Dīkṣitas' socio-economic condition in the days of the glory of the temple would have been higher than today. In more recent times, such riding in state is normally the privilege of the head of a *maṭha*. Paintings from the seventeenth century onwards often show distinguished ascetics riding in palanquins. Just such a palanquin, though made only of wood, is to be found today in the *maṭha* in Cidambaram where Aghora Śivācārya is said to have lived in the twelfth century.

But it is by no means impossible for Umāpati to have been simply a successful priest at this time. I can point to a contemporary parallel. Several priests in Cidambaram today are wealthy, due in most cases to the system of tendering for annual contracts on each of the main shrines; and one priest, benefiting principally from foreign visitors to the temple, is the proud owner of a white Ambassador car, complete with driver, which stands resplendent outside his modest and shared house. In itself, then, the magnificence of conveyance is not impossible; though to have pupils would have meant some other claim to prestige than mere wealth. But what of the lamp? Not even the priest of today I have mentioned drives round with his headlights on in broad daylight.

Let us now consider the *Pārthavana Māhātmya*'s version of these events.

> [Umāpati] performed the midday *pūjā* and then mounted the beautiful palanquin brought by the temple servants who acted as bearers, and started to go to his home. But there on the road was the ŚivācāryaVedajñāna, surrounded by his pupils.
> He was fervently teaching the Śaiva Siddhānta to his pupils. One among his pupils, hands in *añjali*, pointing out to his teacher the Dīkṣita lord, mounted in his palanquin, accompanied by lamps and music, in the very hot month of Madhu, politely asked him, 'What use is there now for lamp-bearers? The teacher said, 'How can you be in doubt? It is an owl-man going by!'
> Then, hearing the speech of the guru, Umāpati, the sacrificing Brahman, was startled and obtained a trace from a previous birth.
> Jumping down to the ground from his palanquin as if he had been burned by fire, he at once in haste began to praise the Teacher.
>
> (*Pārthavana Māhātmya* 72–7)[28]

This is similar, but the verses that precede provide a clue to another interpretation: Umāpati's father, after teaching him to perform the Vedic sacrifices (63), 'taught him the Five-Syllabled Mantra and other mantras, and the Patañjali ritual rules. Then he gave him, following the

Śāstras, the *bāṇaliṅga*'(64). This *bāṇaliṅga*, a pebble *liṅga* that is a personal and portable *liṅga*, is given at the end of the second of the three Siddhānta *dīkṣās*.[29]

His father teaches him how to worship his personal *liṅga*, then the performance of the worship of the Lord of the Cit Sabhā (65–68). After three years his father dies. The text then says, 'Autonomy of worship had come to Umāpati Dīkṣita. Rising on that day, then, in the aforesaid manner, he performed the midday *pūjā* and mounted his palanquin.'

This account has referred to Umāpati's *viśeṣa dīkṣā*. Could it be that what is now described is the celebration of the conclusion of his *ācāryābhiṣeka*, the fourth and greatest of the initiatory processes, wherein the use of a palanquin is actually prescribed? It would be because of this special celebration that there are lamp carriers! That the palanquin is carried by temple servants is perhaps mentioned because this is not their usual function. Aghora Śivācārya says that the *abhiṣeka* should be accompanied by recitation of the Vedas and auspicious noises; other texts call for a variety of musical instruments, singing, and even dancing.[30]

Yet there are grounds for rejecting this explanation of the circumstances surrounding Umāpati's meeting with Maṟaiñāṉa. Were the suggestion just made correct, there would be the paradox that no sooner was Umāpati formally made *ācārya*, than he happened to meet his true teacher. Furthermore, Umāpati himself tells us in the *Pōṟippahroṭai* that he received the full series of Śaiva initiations – 'beginning with *samaya* [*dīkṣā*] and ending with [*ācārya*] *abhiṣeka*'.[31] He seems to say that it was his teacher Maṟaiñāṉa who performed these ceremonies upon him, though because of the Guru being Śiva as far as the Siddhānta is concerned, ambiguity remains. Whichever Guru gave him *dīkṣā* would be Śiva. Could it have been a fellow priest? There is no evidence of the Dīkṣitas performing elaborate initiations.[32] Certainly they have not done so in living memory; and the glorious fact that they are the equals of Śiva by birth makes elaborate initiation unnecessary. It is then a possibility that Umāpati received in due course the regular and full initiation into the Śaiva Siddhānta from Maṟaiñāṉa.

Further, it may be that the way Umāpati is supposed to have met his teacher is entirely a fabrication. Umāpati often refers to light and darkness. In his *Tiruvaruṭpayaṉ*, 'Fruit of Divine Grace', Umāpati makes a striking comparison:

> Like the owl which cannot see even in bright sunlight, the soul (though present in God) cannot perceive God, owing to its connection with Āṇava Mala.[33]

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

It is likely that this striking phrase was enough to spark the imagination of a biographer. Also incorporated within the incident is a common Siddhānta simile, one cited by Umāpati in his *Śataratnasaṃgraha*:

> Just as someone [looking for something in the dark] abandons the torch he holds in his hand when he has found the thing, so the soul being now able to perceive [Śiva] the One to be known, afterwards abandons the means of knowing [Him].[34]

Lastly, the whole tenor of Umāpati's writing on Śaiva Siddhānta is geared to the action of grace – that the key events in his life should pertain to conversion experiences is an expression in story form of the keystone of his thinking.

INITIATION BY UMĀPATI

Umāpati does not mention any teacher in respect of himself in the *Kuñcitāṅghristava*. In a poem, mention of a teacher would not be expected. Again, in so far as he was writing as a Dīkṣita, member of a democratic community all members of which were by definition the equal of Śiva, acknowledgement of a teacher would be less likely. And yet Umāpati claims himself to be a high-powered teacher, referring to an event that might otherwise have been thought biographical embroidery:

> Śambhu, Lord of the Dance, has given me success
> through great mantras of enormous power;
> great magic power through yoga;
>
> and the great enlightenment of the self
> that removes birth and death;
>
> and the rank of guru – confirmed in writing –
> to give release to Sūta and others;
> He has shown me His dance,
> He has given me exceeding delight.
> . . .
>
> (305)[35]

This is a reference to the other famous incident in Umāpati's life, his initiation of Sūta, an outcaste wood-cutter, when the latter hands him a letter from Śiva ordering the initiation.[36]

The *Rājendrapura Māhātyma* gives the following account.

> 'O Umāpati, I am "the Dancer who favours His devotees". Today, when you have read this, you must make that Sūta, a man of the lowest caste, receive release through the descent of Śakti from you.'

> Placing this command of the Lord of the Sabhā on his head, and having brought before him the noble and very constant outcaste, he, the most excellent of enlightened men, looked upon him and by bringing down his own Śakti caused a surge of the radiance of the Supreme Self to enter him.
>
> (*Rājendrapura Māhātyma* 70–1)

The wood-cutter's widow is most upset at the disappearance of her spouse in flames, and despite Umāpati's explanation complains to the King. Under investigation, Umāpati opts to demonstrate his powers by conferring enlightenment on a bush. The bush accordingly goes up in flames, to reveal a yogin who had been waiting for release within (or behind!) the bush. Lee Siegel's work on magic in India leads one to be on the lookout for conjuring tricks;[37] but more likely is that the account of the incident was inspired by an uninformed view of the fiery nature of extreme Śaktinipāta. As Umāpati says in the *Śataratnasaṃgraha*, 'Were the *dīkṣā* to bring about complete destruction of all the *pāśas* and the true nature of one's being to be revealed, at that very moment the body would fall away'.[38] For the Siddhānta, that cannot happen because, as Umāpati goes on to say, the *karman* that has produced the body in the present life has to take effect. Assuming the event had a historical basis – he does after all refer to it – it might readily be supposed that the shock of the initiation was so great that the outcaste died of a heart attack, a *cause célèbre* that yet ended favourably for Umāpati.

The *Pārthavana Māhātmya* also describes Umāpati's giving of enlightenment to his wife, Pārvatī. When he became an ascetic, his wife went with him to the penance grove. He taught the *Pauṣkara Āgama* to devotees there for a month, then she asked for release from rebirth for herself, a wife not being dependent on a man who is a *yogin*. Umāpati, after other preliminaries, fed her *pañcagavya*, the five products of the cow, to remove her sins, blindfolded her, 'and entered her body through her vagina (*bhogamārga*), took out the particle (*kalā*) that is the support of life and coming out again through the vagina placed [her life force] in the supreme space of the *ātman*. He burned her lifeless body, bathed, and regained his purity.'[39]

The magical turn of these two episodes accords ill with the Śaiva Siddhānta treatises of Umāpati, but reflects a real and important current of Hindu thought, amply present in most Tantric schools. More to the point, it is not so far removed from the mindset of the *Kuñcitāṅghristava*, which is very much concerned with power over events sought by the adept (*sādhaka*) who seeks enjoyment (*bubhukṣu*).[40]

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

VEDAS AND ĀGAMAS

A key feature of the Tamil Śaiva Siddhānta, one might almost say its defining feature, is the claim that its source lies in the Vedas as well as the Āgamas, in what it calls the Vedāgamas.[41] There was already a movement in this direction when, around 1000, Bhaṭṭa Rāmakaṇṭha mentions that amongst other threats to the Siddhānta's purity some people sought to reconcile the established truth of the Siddhānta with the Veda.[42] As was suggested in the beginning of the chapter, this claim to Vedic orthodoxy was an attempt to broaden the base of the Siddhānta's appeal. With the further development of the Tamil Śaiva Siddhānta, the claim that 'the Siddhānta is the essence of the Veda' (made for instance in the late *Uttarakāmika Āgama*) comes to be an expression of indifference to both the Vedas and the Āgamas, implying that inspiration is found elsewhere – indirectly in the *Tēvāram* and other Tamil poetry, and directly in the writings of Meykaṇṭar.

A verse attributed to Umāpati makes an adroit summation of the school:

> The Veda is the cow, the true Āgama its milk;
> the liturgical Tamil of the Four
> is the ghee churned therefrom;
> the essence of the Tamil work fostering wisdom
> by Meykaṇṭar of eternal Tiruveṇṇainallūr,
> the 'Good Town of Sacred Butter',
> is the taste yielded by that ghee.[43]

The Four are the three poets of the *Tēvāram* plus Māṇikkavācakar. Aruḷnanti, Meykaṇṭar's disciple, says that the Vedas and the Śaivāgamas are both positioned beneath Śiva's sacred foot, and continues:

> The only real books are the Vedas and Śaivāgamas. All other books are derived from these. These two books were eternally revealed by the Perfect God. Of them, the Vedas are *general*, and given out for all; the Āgamas are *special* and revealed for the benefit of the blessed; and they contain the essential truths of the Vedas and Vedānta. Hence all other books are *pūrvapakṣa* books and the Śivāgamas alone are Siddhānta works.[44]

Umāpati is generally content to link the Āgamas with the Vedas in his Tamil works. Both he and Aruḷnanti do not seem to have differed from Tirumūlar's view:

> Veda and Āgama alike
> Are revelations of God,
> That is Truth.

> The one is general
> The other special.
> Their goals two, they say.
>
> Search them both –
> For the truly learned,
> There is no difference.
>
> (*Tirumantiram* 2398)[45]

In the *Śataratnasaṃgraha*, based as it is entirely on the verses from the Āgamas, there is little scope for mention of the Vedas. Apropos of the five heads of Sadāśiva giving out pure knowledge in five streams at the time of creation, Umāpati says the knowledge that is enlightenment comes forth as *nāda* from formless Śiva; it then takes the form of the Tantras when it comes from Sadāśiva. One of the five streams is the Vedas. 'The four Vedas then just take the form of a stream.'[46] 'The entire intellectual universe (*sakalaṃ vāṅmayaṃ śāstrajālam*) is contained within these [streams and their subdivisions].'[47] 'The Siddhānta has superiority over the Vedas and all other [systems] . . . the knowledge that is the Vedas etc. is inferior, the knowledge that is the Siddhānta is supreme.'[48] Umāpati gives this *sūtra* one of the most extended discussions in the *Śataratnasaṃgraha*, but the Vedas are barely noticed. The situation is different in his *Bhāṣya* on the *Pauṣkara Āgama*, the *Bhāṣya* beginning with an explanation of why it is that the Āgamas are authoritative. Whereas the *Śataratnasaṃgraha* is a sealed world of a mass of Siddhānta texts, the *Bhāṣya* takes a more relaxed view, quoting freely, at least in this opening section, from Purāṇas and other sources outside the Siddhānta. The Śivādvaitin Nīlakaṇṭha is quoted as saying 'We see no difference between the Veda and the Śivāgama.'[49] Umāpati poses the question, why then were they both composed? And gives Nīlakaṇṭha's answer, 'The Veda is intended for the three [twice-born] castes, the other for all castes.' Umāpati then makes the point that the Veda's authority is for those who are 'unripe', the Āgama's for the 'ripe'. 'Both the Veda and the Śaivāgamas of the Siddhānta are supreme over all other [texts]; and of the two the Āgama [is supreme].'[50]

Umāpati takes a contrary view in the *Kuñcitāṅghristava*:

> For the enlightenment of pupils excluded from the Vedas
> the Brahmans, gods on earth, read out the *Kāmika* and other *Āgamas*
> which make known His glory in their Conduct and Yoga sections.
>
> But they themselves, under white umbrellas held high
> by the kings who come when they perform the Vājapeya sacrifice,
> worship Him according to the way of the revealed Vedas.
>
> . . .
>
> (107)[51]

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

It may be significant that Umāpati mentions only the *caryā* and *yoga* sections of the Āgamas, especially that *kriyā*, the ritual section, is omitted, since the most significant difference lay in the distinction between the Cidambaram temple ritual ('Vedic' in that it used Vedic mantras) and that of the Āgamas.

> So that those who have no right
> to perform the rituals laid down in the Vedas
> could attain Dharma and the other goals of man,
>
> Pārvatī under His instruction
> published the multitude of Siddhānta Tantras
> that He, Supreme Śiva, had composed,
> in its divisions of the *Kāmika* and the others
> and their constituent parts; and the sixty-four arts.
> . . .
>
> (146)[52]

Both verses clearly assert the priority of the Vedas, and the former, verse 107, reminds us of the grand status assumed by the priests of Cidambaram. Embodiments of the Vedas and practising 'Vedic' ritual (in that it used Vedic mantras), the Dīkṣitas were committed to uphold the Vedas. But other verses refer to the Siddhānta alone. Here is another instance of the Goddess's association with revelation:

> Gaurī, hearing the seven crore mantras –
> that give the great magic powers,
> subjecting the three worlds and so on –
>
> originated from His five lotus faces,
> Sadyojāta and the others,
>
> by His command
> She Herself brought them down to those worlds,
> along with their usages and ceremonies.
> . . .
>
> (245)[53]

The seven crore of mantras are in principle a power of knowledge and action that is entirely unveiled. They are instruments of grace, for Śiva uses them to give either liberation (*mukti*) or superior enjoyments in the pure worlds (*bhukti*) to selves whose *mala* is ripe. The manifestation of these mantras is a standard part of the evolution of the universe as viewed by the Āgamas, but in the Āgamas the Goddess does not usually play a role in their promulgation, as here and in the preceding verse. However Umāpati's concluding *sūtra* in his *Śataratnasaṃgraha* is:

> My fair-faced lady! reveal this knowledge to my devotees.[54]

In his commentary on this he cites from the *Vāyu Saṃhitā* Upamanyu's conclusion of the main account of Śiva that he gives Kṛṣṇa: 'Beautiful-necked Śiva told the Śivāgama, sole means to benefits, to Śivā [Pārvatī] out of compassion for his devotees'.[55]

Another verse gives the Āgamas priority over the Vedas:

> At the beginning of the Kalpa there first appeared
> from His excellent throat the two sounds
> 'OṂ, now (*atha*)!', excellent and auspicious,
> making known the meaning of the Siddhānta.
> Afterwards the Vedas and other sciences originated;
> Brahmā, Viṣṇu and the other gods; all the worlds.
>
> Him Who faces South,
> the abode of the illuminating sun,
> Whose foot is curved,
> I worship.
>
> (251)[56]

Umāpati refers indirectly to one famous Āgama when he says in verse 299 that Śiva is 'praised by Viṣṇu the Man[-lion]' (*naraharivinutaṃ*). According to Bhaṭṭa Nārāyaṇakaṇṭha commenting on the *Mṛgendra Āgama*, Indra, stained by the sin of having killed Vṛtrāsura, who was a Brahman, praised Viṣṇu with a thousand names and with hymns from the three Vedas. Viṣṇu gave him a breastplate belonging to Narasiṃha (*nārasiṃhaṃ kavacam*) and ordered him to practise *tapas* while adoring Śiva. When a thousand years had gone by, Śiva taught him the *Kāmika*. Because the husband of Umā had thus taught it to Indra when he was in the form of Nṛsimha, 'Man-lion', this *Kāmika* was called *Mṛgendra*, from the fact that a lion (*mṛgendra*) had been the auditor.[57] The *Mṛgendra* is not one of the 28 Āgamas, appearing in the list of supplementary *Upāgamas* as the *Nārasiṃha*. Yet it is, in Brunner's words, 'one of the most famous anonymous texts of Śaivism'.[58] Very frequently cited by the Siddhānta masters, it was also often referred to by the non-dualist Śaivas. Mādhava (fourteenth century) based his account of the Siddhānta on it, and Umāpati uses it extensively in the *Śataratnasaṃgraha*.

Once or twice Umāpati refers to the Vedas without reference to the Āgamas, making the point that Śiva is the source of the Vedas:

> He, Maheśa, the Great Lord, in the beginning
> created Brahmā and gave him
> the complete collection of scripture,
> . . .
>
> (36)[59]

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

From Whom the Whole of Śruti,
which has the form of Brahmā's breathings,

and all the Smṛti which resembles it –
ritual texts, ancient songs, the Purāṇa,
the manifold excellent mantras
along with the epics and the sciences –

shine everywhere even today of their own accord;

He, through His pity, becoming the Naṭeśa in His Hall,
protects all the worlds. Him, matchless,
. . . (87)[60]

To round off this presentation of Umāpati's view of the Vedas and Āgamas, we shall look at a compromise position from the *Cidambara Māhātmya* and the *Kōyil Purāṇam*. At the beginning of the Hiraṇyavarman episode, creation is described according to the Siddhānta – though it seems to begin in the Cit Sabhā – but the Vedas are inserted into the schema and precede the emission of the Mantras. The Āgamas, which should follow the Mantras in the process of creation, are omitted. Once creation has been described, the Āgamas, despite not having been mentioned in creation, are now mentioned as of superior merit to the Vedas. Brahmans who sacrifice in the fire that is Śiva's own body to propitiate him win heaven. Those who are intent on the discipline, yoga, and ritual laid down in Śiva's Āgamas gain liberation up to the level of similarity of form with Śiva (*sārūpya*).[61] Brahmans who perform sacrifices without desire attain the threefold *mukti* – presumably the *sālokya*, *sāmīpya*, and *sārūpya* of the Siddhānta. Both those who are devoted to the Vedānta (the Upaniṣads), and those who are well established in the *jñānapāda* of the Āgamas attain *sāyujya* (*Cidambara Māhātmya* 20.7–22). The *Kōyil Purāṇam*, however, omits the Upaniṣads, and gives all the weight to the Āgamas:

We placed Our will on the powers,
The flawless formless great Māyā was animated and
Five elements starting from sound were produced from it.
The preserved letters and language beginning with
The Mantras of the Vedic texts
Were expanded in a pure way
And the impure elements were
Assembled from the beginning.[62]
The people who followed the way of the Vedas
Attained heaven. Those who followed
The paths of virtue, rituals, and yoga

According to the Agamic texts,
With Our help attained Our own world,
Our vicinity, and Our own form.
Those who attained great wisdom in Us
Got to be with Us without separation.[63]

There was inevitably considerable tension between the rival groups of scriptures, and Umāpati was, as it were, a fault line between the two. Many other writers must have been in a similarly complex ideological position, but he stands out with remarkable prominence. Of the four founding fathers of the Tamil Śaiva Siddhānta, Umāpati was the first to use the term Śaiva Siddhānta, though Tirumūlar used it among the many terms he freely coined. This was the term that caught on, but the colophon of the *Pauṣkara Bhāṣya* uses the more significant term Vaidikasiddhānta, the Vedic Siddhānta, to express Umāpati's position, and this would very well fit the *Kuñcitāṅghristava* too.

SIDDHĀNTA AND VEDĀNTA

At the beginning of the *Pārthavana Māhātmya* the teacher and his pupils have come out from the city to worship the *liṅga* which Arjuna worshipped. One of the pupils, being told they were passing by the site of Umāpati's *āśrama*, rejoins 'You previously said that the great mendicant Śaṅkara who wrote the Advaita commentary was born in the lineage of the Tillai Brahmans. How did it happen that they who expounded opposite views were born in one and the same place?' Brahmānanda then gives the story of Umāpati's life, but Śaṅkara is not referred to again. In the *Kuñcitāṅghristava*, Umāpati refers twice to Śaṅkara. Śaṅkara is said to have been born in Cidambaram, to have been a Dīkṣita:

He Who wears the Skin decided to spread
the knowledge of Advaita in all the worlds

and joyfully created from a portion of Himself
in the ocean of the family of the terrestrial gods
who allay darkness by worshipping His own foot,

a lord among ascetics, pure, called Śaṅkara,
who occupied the throne of omniscience.
He conferred His grace upon him;
. . . (295)[64]

The other verse explicitly mentions Śaṅkara's commentaries on ten Upaniṣads, and says they always praise the form of Brahman that they know to be the Dance (88).

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

These Upaniṣads that form the key statements
in the Vedānta, entail proximity to Brahman;

the principal ten of them are especially important
along with the great Commentary composed by the ascetic;
having the form of pillars they always praise
the form of Brahman they know to be the Dance;
. . . (88)[65]

Umāpati does not refer to the fact that Śaṅkara teaches Māyāvāda (against which he argues in his treatises), and assumes within the context of the poem that Śaṅkara's Advaita does not differ from his own. In verse 89 he celebrates the Dīkṣitas' knowledge of the *Brahma Sūtras*:

embodiments of Vyāsa in the Vedānta
. . .
veritable Brahmās in the Vedas – (89)[66]

Why in verse 88 does he refer to the Upaniṣads as pillars? Presumably this is a reminiscence of the earlier passage where core texts are part of the structure of the twin Sabhās, despite the fact that the Upaniṣads are not formally incorporated into the symbolic structure. Yet, even if the Upaniṣads are pillars, their value is limited, for they entail only 'proximity to Brahman'. In terms of Māyāvāda, of course, this makes no sense; in terms of Siddhānta, it grants a limited value to the Vedānta. Then again, Umāpati might have said *sāmīpya* rather than *sāyujya* to show that he did not accept the Vedānta version of Advaita.

Umāpati argues against Advaita Vedānta (Māyāvāda) at length in his *Caṅkaṟpa Nirākaraṇam*, 'Exposition and Refutation'.[67] This work of 975 lines devotes 58 of them to an exposition of Māyāvāda and 254 to its refutation. Whereas Aruḷnanti refuted Māyāvāda as eleventh in the fourteen systems considered in the *Civañāṉa Cittiyār*, Umāpati takes the Māyāvāda as the foundation of what is to be refuted. Māyāvāda is refuted by an advocate of Aikyavāda (the union of Śiva and the *ātman*, with the existence of *āṇava mala* denied), and so on in turn, each succeeding view a closer approximation to Siddhānta until the Siddhāntin himself, who refers the others to the *Civapirakācam*. In his refutation of Māyāvāda, Umāpati concedes that the Vedas declare that Brahman alone exists, but then why speak of even apparent duality? If the Veda is self-generated (*svayambhū*) then it is separate from Brahman, which cannot then be the one existent. If the Veda was uttered by Brahman, how can that be since Brahman has no parts, and no vocal organs? If Brahman uttered the Veda through gods or *ṛṣis*, like a spirit speaking

through the person it possesses, then the Veda would be the utterance of a *paśu*, and would not be free from *mala*, impurity. Moving from the *pramāṇa* to the *prameya*, Umāpati argues that the oneness of gold underlying all the forms, such as ornaments, that gold takes, nevertheless has had changes wrought upon it by a doer. 'The gold has not become ornaments without a doer.' Further, if Brahman is the creator, there must be a material cause upon which it acts, otherwise the creator and the created will be the same.

Umāpati then supposes that the Māyāvādin claims that the *acit*, the non-conscious, came from *cit*, the conscious. If the nonconscious phenomenal world (*prapañca*) emanates from Brahman, is this because such is the nature of Brahman? Then the world must be of the nature of Brahman and not *acit*. If Brahman giving out the world which is *acit* is said to be like a lamp giving out black smoke, Umāpati rejoins that the blackness pertains not to the lamp but to the wick and the oil, 'and in any case the black smoke does not go back into the brightness of the lamp.' If the world is said to be Brahman's play, *līlā*, the body assumed in play is separate from the player. 'Just as the silk worm binds itself with the silken thread of the cocoon and dies within it, so also Brahman which assumes an illusory body (*māyāśarīra*) in play (*līlā*) will find itself imprisoned and be devoid of its absoluteness and intelligence.' With regard to *mukti*, Umāpati argues that *tat tvam asi*, 'That art thou', is in fact the same kind of figure of speech as the statement 'You have become a tiger' addressed to a brave man. That person has not literally become a tiger. 'When the Vedas say I am Brahman this means that the I is different from Brahman. The Māyāvādin claiming a false Brahma-*jñāna* will neglect the virtuous conduct ordained by the Vedas. About to die, he receives no reassurance from God, and when dead the other gods will be angry with him because of his claim to be Brahman.'

Two verses might seem at first sight to express a position resembling that of Śaṅkara. It will be fruitful to consider them together.

Inconceivable in terms of
time or space or any other category,

honoured by those who meditate on His own Mantra,
He is the Essence of Advaita (*advaitasāra*),
bereft of middle, beginning and end,

He sees the hearts and thoughts of all men,
He is the first One, the one beyond Māyā,
quietened, the illuminator of all heavenly bodies,

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

truly named the Lord,
composed of lustre, the radiant One.
Him the supreme, the ultimate dancer,
Whose foot is curved, I worship. (267)[68]

Brahman alone is true,
not this world, nor anything else.

Reflecting on this statement of the *Upaniṣads*
the leaders of the wise constantly
look upon Him in their hearts,

the mass of consciousness, beyond perception,
His Dance of Bliss constantly repeated
like the flickering flame of a lamp,

free from illusion, shining white,
supporting the spheres of truth and being.
He is what is meant by Tat Sat
. . . (272)[69]

Verse 267 speaks of Śiva as the essence of Advaita, but calls him 'beyond Māyā', as in *tattvātīta*, that is, beyond the really existent phenomenal universe. The term Advaita is, of course, not necessarily synonymous with Māyāvāda. Most forms of Vedānta philosophy are versions of the notion of non-duality. The currently preeminent position of Śaṅkara's philosophy, which has left the West with a somewhat distorted view of Indian religious thought, is the culmination of a rising tide of popularity which was first beginning to be seen around the time of Umāpati. Thus, in addition to Umāpati's own references to Śaṅkara in the *Kuñcitāṅghristava*, Umāpati's younger contemporary Mādhava, made head of the Śaṅkara monastery at Śringeri in 1331, wrote the *Sarvadarśanasaṅgraha*, a review of sixteen systems of Indian philosophy shown as culminating in Śaṅkara's Vedānta.

In Umāpati's *Caṅkarpa Nirākaraṇam* the Nimittakāraṇapariṇāmavādin takes a position close to that of Nīlakaṇṭha, and which may be called Śivādvaita. Here all existence is a manifestation of Śiva. The world is a real manifestation of Śiva; Śiva and the self are *cit*; Śiva, the world, and the self are not separate entities.

The term *advaita* (Tamil: *attuvitam*) is used twice by the founder of the Tamil Śaiva Siddhānta. Explaining his second *sūtra*, Meykaṇṭar says, 'The Primal (God) is one with souls and other than souls: for the word *advaita* means "not two"; for if it be taken to mean "one", there is that which thinks it is one . . . like tune and sound, like fruit and its essential

sweetness, the grace (*tāl*)[70] of the omnipresent Lord is in *advaita* relation (with souls), the precious Scriptures do not say "one" but "not two".'[71]

In verse 267 Śiva is called 'the one beyond Māyā (*māyātīta*), but this is not saying that the world is an illusion; rather, it is saying that Śiva is beyond the really existent phenomenal universe, and is equivalent to the expression *tattvātīta*, 'beyond the *tattvas*'. He is honoured by those meditating on his Mantra, and he sees men's thoughts: God is clearly separate from humanity.

In verse 272,

> Brahman alone is true,
> not this world, nor anything else.

might sound like Māyāvāda, but not when read with the rest of the verse. The words *Satyaṃ brahmaiva* are reminiscent of *Bṛhadāranyaka Upaniṣad* 5.4.1:

> This, verily, is That. This, indeed, was That, even the Real. He who knows that wonderful being as the first-born – namely, that Brahma is the Real (*satyaṃ brahmeti*) – conquers these worlds. Would he be conquered who knows thus that great spirit as the first-born – namely, that Brahma is the Real (*satyaṃ brahmeti*)? [No!] for indeed, Brahma is the Real (*satyaṃ hy eva brahma*).[72]

This passage of the *Bṛhadāranyaka Upaniṣad* immediately follows mention of Brahman as the heart:

> The heart (*hṛdaya*) is the same as Prajāpati (Lord of Creation). It is Brahman. It is all.

Another relevant passage is from the Śāṇḍilyavidyā section of the *Chāndogya Upaniṣad*:

> Verily, this whole world is Brahma. Tranquil, let one worship It as that from which he came forth, as that into which he will be dissolved, as that in which he breathes.[73]

The point is not that the world is illusion, but that Brahman is everywhere.

I turn now to three verses which can be fruitfully considered as a group.

On the best of mountains, the lotus-eyed Viṣṇus,
who had each in turn relinquished their authority,
greeted Kṛṣṇa Govinda come for a boon for the gods.

After embracing him in delight, and asking how he was,
they enlightened him as to Him:
'Dear one, it's because you don't
'comprehend the Essence of Brahman in your heart,
'that you ask for action –
'action is the cause of suffering!'
. . . (215)[74]

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

In 215 when Kṛṣṇa comes to seek Śiva's help against the demons, the Viṣṇus of former ages, the earlier *avatāras*, welcome him and explain that it is because he does not understand the truth of Brahman, *brahmatattva*,[75] that he seeks action – but action is the cause of suffering. They enlighten him as to the true nature of Śiva as Brahman. And the following verse has Brahmā as exasperated teacher of Vedānta:

> 'So to win wisdom you must go this very day
> 'and take refuge with the Lord of the Sabhā.'
>
> Thus the Creator informed the throng of sages
> and sent them to that Lord of the Sacred Place,
> . . . (216)[76]

Appropriately, these two verses concerning failure to understand the true nature of reality are followed by one that breaks the run of exasperated instruction and yet continues the theme on another plane:

> Once the Daughter of the Mountain
> seeing her son Gaṇeśa
> when playing on the Silver Mountain
>
> quickly pick up the Mountain of the Gods
> between his great tusks
> because he thought it was a golden banana,
>
> in her love for him she called Him at once
> and proudly showed Him the deed of their son,
> . . . (217)[77]

Here at the back of the poet's mind is a variation of the Vedāntic trope of mother of pearl mistaken for silver, and the rope for a snake; Gaṇeśa mistakes golden Mount Meru for a banana. This verse is an involuntary allusion to the Māyāvāda type of error. There is a switch from the strain of propaganda to maternal satisfaction – the mother's pride in her strong if silly son is all part of the process of relief. Māyāvāda would have been in Umāpati's mind because of his two references to Śaṅkarācārya.

Another verse describes the teaching of the Vedānta, in this case by Śiva to Pārvatī:

> He was delighted to tell in private
> the Daughter of the Mountain
> the truths of the Vedānta
>
> but, infuriated by Her inattention,
> cursed Her to be born in the family of a fisher king.
> Him She chose as Her husband in marriage

> when He caught the mighty fish in the ocean.
> She took up Her dwelling in His left side.
> . . . (157)[78]

This story is part of the Madurai cycle, very popular from at least the sixteenth century; the cycle is represented in bas-reliefs on the colonnade plinth of the west side of the innermost courtyard, which seem to be part of the modern renovation of the temple. The fish in question is Nandin, Śiva's bull and doorkeeper. The divine couple's sons were enraged to find their mother banished and throw Śiva's books into the sea. For letting the boys into his room, Śiva curses Nandin to be born as a fish in the sea. He is thereby enabled to rescue the books that had been so summarily disposed of. In the sixteenth-century version of Parañcōtimuṉivar, the book Subrāhmaṇya snatched from Śiva's very hand was not an Upaniṣad but Meykaṇṭar's *Civañāṉapōtam*!

> The lord of all, source of all living beings,
> His nature unchangeable,
> giver of all, ornament of all,
>
> all surpassing, His name is Being,
> eyes full of compassion,
> the essence of all the Vedānta,
>
> truth, existence, dwelling in the sky,
> worshipped by Sanaka and the other sages
>
> energy in the singing of the Sāma Veda,
> the Lord of the Hall (*saṃsad*),
> praised by all poets,
> . . . (284)[79]

VEDĀNTA AND NAṬARĀJA

A verse that gives a straightforward account of the iconography of Naṭarāja, begins by affirming an origin in the Vedānta.

> His form is sung in the Vedānta.
> He bears the fire and the drum in two hands,
> . . . (108)[80]

The same claim is made in more general accounts of Śiva. Thus,

> His form is the Self as described in the Vedānta,
> Brahmā and Viṣṇu are his sons,
> He is the Lord of the Universe,
> He is present in the Hall,
> . . . (66)[81]

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

And again,

> My mind is aware of no Lord of the Gods but Him –
> the moon His crest, His mouth softly smiling,
> His throat blue, He has three eyes,
>
> the Vedānta sings of His deeds,
> He creates Brahmā and Viṣṇu,
> His play is universal Māyā,
> the woman occupies the left half of His body, . . .
>
> (302)[82]

In both these verses the mention of the Vedānta is followed by the statement that he created Brahmā and Viṣṇu. There is also mention of Māyā. In verse 284 Śiva is the essence of all the Vedānta (*sarvavedāntasāram*). At the end of the poem the Vedānta and contemplation of Brahman are linked with the general practice of Śaivism:

> Running, constantly running
> to the place that is dear to Him,
>
> adorning, constantly adorning
> their bodies with ash and *rudrākṣa* beads,
>
> listening, constantly listening
> to His deeds that are sung in the Vedānta,
>
> performing, constantly performing intently
> worship three times a day,
>
> the lordly ascetics, absorbed in contemplating Brahman,
> attain the place of Bhava that is beyond being.
> Him Whose foot is curved
> I worship.
>
> (311)[83]

The obvious meaning of Vedānta here is the Upaniṣads. Śiva is, of course, sung of in the *Mahānārayaṇa Upaniṣad* and the *Śvetāśvatara Upaniṣad*, but his deeds and iconography are only to be found in the late temple-oriented Āgamas; and it may be that the Āgamas, seen as the culmination of the Vedas, are referred to here by Vedānta, with a deliberate ambiguity. By this ambiguity, Umāpati would, within the poem, absorb Śaṅkara, and perhaps other Vedāntins, within the ambit of the Siddhānta.

TAMIL ŚAIVA SIDDHĀNTA AND NAṬARĀJA

Although the four great Tamil poets often sing of Śiva's dance, they were writing before the Cōḻa codification of Naṭarāja. The three masters of

the Tamil Śaiva Siddhānta tradition have almost nothing to say about Śiva's dance. Only Maṇavācakam Kaṭantār deals with it, and it plays a prominent part in his *Uṇmaiviḷakkam*:

> O my Teacher, explain to me the following! What are the 36 *tattvas*? What is *āṇava*? What is that Karma which arose even then? What am I who seem to differ from these? Who art Thou? What is the Lord's Sacred Dance (*nātaṇṇaṭam*) and what is the truth of the Pañcākṣara?
>
> . . .
>
> O Meykandanatha, graciously expound so that I may understand the nature of the Sacred Dance (*niṉṟāṭal*) seen by the sages that takes the form of the Five Letters beyond the Nāda *tattva (nādānta)*.
>
> O my son, hear. The Supreme Intelligence dances in the soul formed of the letter YA, with a form composed of the five letters, SI VA YA NA MA for the purpose of removing our sins.
>
> Hear now how the Dance is performed. In his feet is NA; in his Navel is MA; in his shoulders is SI; in his face is VA; in his head is YA.
> [These letters are to be contemplated in those parts.]
>
> The hand holding the drum is SI, the hand held out is VA, the hand holding out protection is YA; the hand holding the fire is NA; the foot holding down Muyalaka is MA.
>
> The arch (*tiruvāci*) over Śrī Naṭarāja is OṂ; and the *akṣara* which is never separate from the OṂ is the filling Splendour. This is the dance of the Lord of Cidambaram. They understand this who have lost their self (*ahaṅkāra*). Understanding, they have left their births behind.
>
> Creation starts from the Drum. Protection proceeds from the Hand of Hope. The fire produces Destruction. From the Foot holding down proceeds Tirobhava; the Foot held aloft gives Mukti.
>
> By these means, Our Father scatters the darkness of Māyā, burns the strong Karma, stamps down Mala (Āṇava) and showers grace, and lovingly plunges the soul in the Ocean of Bliss. This is the nature of His Dance.
>
> The silent Jñānins, destroying the three kinds of Mala, establish themselves where their selves are destroyed. There they witness the sacred Dance (*niṉṟāṭal*) filled with Bliss . This is the Dance (*kūttu*) of the Sabhānātha whose very form is Grace.
>
> The One who is past thought and speech assumes graciously the Form composed of the Pañcākṣara in the Dancing Hall of Parā Śakti, so as to be seen by his Consort , Umā, Haimavatī. They never see births who see this mystic Dance.
>
> O my gracious Guru! Thou hast explained to me beautifully the nature of the Nādānta dance. Let me now know the nature of the Pañcākṣara, Can they be one with the letters which are imperishable?
>
> (*Uṇmaiviḷakkam* 3; 31–40)[84]

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

Umāpati briefly links the Pañcākṣara with the Dance in his *Tiruvarutpayaṉ*:

> On one side mystic darkness of 'Weakness', on the other dance of mystic 'Wisdom', – Soul between the two.

Commentary. The syllables MA and NA represent the energetic whirl of Impurity in itself, and as operating in the Soul; the syllables śI and VĀ represent the mystic action of Śiva and of Grace. Between these stands YA, which represents the Soul.[85]

Umāpati contrasts Śiva's manifestation in nature (*ūṉanaṭaṉam*), *ūṉa* being 'flesh', 'weakness', with his dance of knowledge (*ñāṉanaṭam*). This distinction is based on Meykaṇṭar's ninth *sūtra*:

Let the soul by spiritual vision (*ñāṉakkaṉ*) discover the Lord in its own consciousness – the Lord who cannot be known by imperfect knowledge (*ūṉakkaṉ*) and sense-perception.[86]

PAÑCĀKṢARA

A major difference between the Siddhānta and the Tamil Śaiva Siddhānta is the prominent role of the Five-letter Mantra (*pañcākṣara*), *namaḥ śivāya*, in the latter system. (The order of the syllables is variable.) The Five Letters are mentioned briefly but emphatically by Meykaṇṭar. The ninth *sūtra* referred to above continues as follows:

When the self abandons the world of sense (*pāśa*) as a quickly passing mirage, the Lord becomes cool shade [for it]. It will ponder the Five Letters in the manner prescribed.

Meykaṇṭar adds:

If the self knows by the Five Letters that it belongs to Hara; if in the heart it worships Him by them; if in the navel it offers oblation by them; if between the eyebrows it meditates; then in that meditation God will appear and the soul will become His servant.[87]

Umāpati declares in the *Tiruvarutpayaṉ*,

> The Āgama and the Veda and other *śāstras*
> only explain the truth of Pañcākṣara.[88]

C. N. Singaravelu, the editor of the journal *Śaiva Siddhānta*, explains the logic of this view:

The holy hymn Sri Rudram occupies the central position among the four Vedas. The Panchakshara has been mentioned in the middle of Sri Rudram. The Panchakshara may therefore be considered to be the core of the Vedas. It may also be considered to be the quintessence of the twenty eight Saiva Agamas which form the basis for Siddhanta Saivam.[89]

Like the Vedas and Āgamas, the Pañcākṣara is present in the Cit Sabhā as the five silver steps leading up from the Kanaka Sabhā (5).[90] There are three other direct references to the Pañcākṣara in the *Kuñcitāṅghristava* – it does not have here the preeminent position it enjoys in the Tamil Śaiva Siddhānta. The gods of the five divine functions won their respective powers by reciting it along with other mantras (112); Vasiṣṭha and the other sages muttered it every day for a year in Cidambaram (59); Daśaratha got his sons by reciting it in Cidambaram (116). The *Śrī Rudra*, or *Śatarudrīya*, in which the Pañcākṣara first occurs, and on which Umāpati is said to have written a commentary, is mentioned thrice. This section of the *Taittirīya Saṃhitā* plays a prominent part in temple ritual, both in Cidambaram and all other Śiva temples. Nandikeśvara, Śiva's chamberlain, won his position by reciting the *Śrī Rudra* three crore times (153). But as Umāpati says, he himself was given by Śiva 'success through great mantras of enormous power' (305): this statement refers not to the Pañcākṣara mantra alone, but to a wide variety, some of which are considered in the chapter following. In the case of mantra, as in other respects, Umāpati's Sanskrit poem takes a much wider view than that merely of the Tamil Śaiva Siddhānta, or of the Siddhānta.

YOGA

In verse 305 Umāpati also says that Śiva gave him 'great magic powers through yoga'. Yoga plays, in fact, a more important role in the poem than Siddhānta or Vedānta, being a more or less constant part of worship of Śiva. However, Yoga is not necessarily separate from Siddhānta. As Umāpati himself mentions, Yoga (along with Caryā, Proper Behaviour) is one of the four parts of an Āgama. Now, as Brunner has shown, this fourfold division of the Āgamas is in fact a relatively recent phenomenon in the history of those texts.[91] Yet, as Brunner also shows, the Yoga sections, although not contradicting the Ritual sections, nevertheless are either redundant or extraneous.[92]

The Siddhānta school was in a commanding position in many parts of India; this position would only have been bolstered by an extension of the appeal of the school, and the inclusion of Yoga, however modified from that of Patañjali, was clearly such an extension. The *Mṛgendra Āgama*, on present evidence the most popular of Āgamas by Umāpati's time, and a major source for his *Śataratnasaṃgraha*, has a Yoga section.

The position of Siddhānta in general provides a parallel for Umāpati's mention of Śaṅkara. Umāpati in writing his poem, sought to broaden the

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

appeal of both his poem and the philosophy to which he owed allegiance, by including within the horizon of his ideas Śaṅkara's version of Vedānta, which by his day had at last attained prestige and growing favour. Śrīkaṇṭha had established Advaita as applicable to monistic Śaivism. Why therefore not go all the way – so what may be seen as the logic of the *Kuñcitāṅghristava* suggests – and subsume within the Śaiva Siddhānta, at least within the confines of the poem, what was otherwise a principal rival of the school?

Śiva is the great yogin, and even when Dakṣiṇāmūrti the teacher, he is at the same time yogin. Umāpati describing Dakṣiṇāmūrti says that he is handsome with his yoga posture band (*paṭṭa*), the band of cloth that makes comfortable prolonged yoga posture (142). In Cidambaram Dakṣiṇāmūrti is the most important initial *mūrti* for devotees after one or another of the Gaṇeśas; his shrine is on the outer wall of the Mūlanātha shrine, and the passageway is often impeded by worshippers prostrating themselves before him. This importance of Dakṣiṇāmūrti is further shown by the placing of another Dakṣiṇāmūrti shrine in front of the main *balipīṭha* – the first shrine seen on entering through the South *gopura*.

Śiva's most famous action as yogin is the destruction of Kāma, the god of love. Kāma was sent by the gods to shake Śiva's 'unwavering gaze out of the state of absorption (*samādhi*) He'd attained through yoga' (37). Śiva's action is that of yoga – 'His form is the Self as described in the Vedānta . . . through His meditation (*svadhyānāt*) destroying darkness and delusion in all the worlds' (66).

Great yogins are a fact of life. The Siddha Tirumūlar lived underground for a world age,

> being in *samādhi*,
> in the state of supreme bliss
> that arises from seedless yoga;
> . . .
> his knowledge free from constraint
> he meditates constantly
> within himself upon Him. (185)[93]

Tirumūlar is only the first of the Siddhas. There are many others.

> The great yogin-lords, by yogic practices
> such as drawing the senses into their heart-lotuses
> take their breath to their own entrance to Brahman
> and live for a divine host of years –

> their bodies adamantine
> through taking herbs, jewels, and pills
> according to the science of the Siddhas,
> they worship Him as their own self
> . . . (226)[94]

Śiva of course is synonymous with yoga. It is He

> on Whose form the best of yogis
> constantly meditate in their heart-lotuses
> . . . (73)[95]

These specialists aside, yoga is of universal importance:

> He is the Lord and has given all creatures
> two hands to worship the lotus of His feet,
> two eyes to see Him,
> eloquence to praise all His deeds,
> two feet to circumambulate Him,
> and mind to meditate on Him: –
> He ever protects us.
> Him Who bears the Gaṅgā as His watery crown,
> Whose foot is curved,
> I worship. (94)[96]

In the case of Bhuśuṇḍa, the wonderful crow who lives forever on Mount Meru, the practice of yoga seems to parallel if not coincide with grace:

> By His grace,
> he attained freedom from fear of death,
> hard for anyone else to attain.
> Thanks to meditating on Him (*yaddhyānayogāt*)
> he sits on the excellent Golden Mountain,
> . . . (168)[97]

Dhyānayoga is a term used several times. When Śeṣa swallowed Vāyu, Vāyu gained a mighty body by meditating on Śiva (*yaddhyānayogāt*) and burst free (254). The Vaiśya Iyaṟpakai 'had as his manifest wealth the splendour of meditation on His foot' (*yasyāṅghridhyānabhānuprakaṭitavibhavo*) (214). A certain king defeated all his foes by the yoga of meditation on His feet (*yatpadadhyānayogāt*) (204). It is Śiva 'from Whom the best of yogins attained skill in directly experiencing union with the universal self,' (*yasmāt sārvātmyayogānubhavanipuṇatāṃ lebhire yogivaryāḥ*) (269); Śiva 'ever protects all disposed to meditate on His lotus feet' (*sarvān svapadasarasijadhyānaśīlān ajasraṃ rakṣaty*) (190). Vyāsa's son, Śuka, and others, burning up

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

19 *kelyām autsukyabhājā tuhinagirijayā saspṛham dattavīṭī-*
sevāraktādharoṣṭhadyutijitadinakṛdbālabimbāṃśucakram /
gūḍhprāvīṇyaśailīprakaṭanakutukād dhastavāstavyalolāṃ
vīṇāṃ saṃvādayantaṃ prathamarasamayaṃ kuñcitāṅghriṃ bhaje'ham //212//

20 *sadvṛttāṃ sragdharāṅgāṃ vipulaguṇavarālaṅkṛtiṃ mañjupāka-*
sthāyīśayyārasādyair vibudhaparibṛḍhāhlādirītiṃ suvṛttim /
vedāntārthaprabodhdhrīṃ suguṇapadagatiṃ yo 'smadīyāṃ stutiṃ tāṃ
aṅgīkurvan sukhaṃ me pradiśati guru taṃ kuñcitāṅghriṃ bhaje'ham //304//

Line b. *sthāyī* for *sthāyi*. Should we read *śayyāsthāyīrasādyair*?

21 *Tantrāloka* 3.262–4. My translation is based on that of Paul Eduardo Muller-Ortega, *The Triadic Heart of Śiva* (Albany: State University of New York Press, 1989), p. 195.

22 *Tantrāloka* 26.63–5, trans. Muller-Ortega, *ibid.*, p. 194.

23 *dhūpair dīpair athākhyaiḥ phaṇipuruṣavṛṣaiḥ kumbhapañcāgnihotrair*
ṛkṣaiḥ karpūrabhasmavyajanavarasitacchatrakaiś cāmaraiś ca /
ādarśair mantrapuṣpair uparitalasukarpūrakaiḥ prārcya yan drāk
tyaktvā'vidyāṃ prapaśyanty anudinam anaghāḥ kuñcitāṅghriṃ bhaje'ham //21//

24 *gavyais tailaiḥ payobhir dadhighṛtamadhubhiḥ śarkarābhiś ca śuddhaiḥ*
paścāt pañcāmṛtādyair likucaphalarasaiḥ kairapāthobhir annaiḥ /
gandhair gaṅgādbhir anyair anudinam anaghā yasya liṅgaṃ munīndrāḥ
ṣaṭkālaṃ pūjayanti prabhum api tam ajaṃ kuñcitāṅghriṃ bhaje'ham //19//

25 *śrāvaṃ śrāvaṃ śrutibhyāṃ yad amalacaritaṃ yatpadāmbhojamādhvīṃ*
pāyaṃ pāyaṃ sabhāyāṃ mama ca rasanayā yaṃ prabhuṃ mānasena /
smāraṃ smāraṃ prasannaṃ śrutiśikharagataṃ bhuktimuktipradaṃ yaṃ
darśaṃ darśaṃ prabuddho 'smy atanubudhadṛśā kuñcitāṅghriṃ bhaje'ham //313//

26 *etat stotraṃ paṭhanti pratidinam asakṛd ye mamomāpater vāg-*
udbhūtaṃ citsabhāyāṃ viracitaparamānandanṛttasya śambhoḥ /
agre labdhvākhileṣṭān iha tanayakalatrādimān ātmayajñād
ante kaivalyasaṃjñaṃ padam api manujāḥ saṃlabhantāṃ nitāntam //

27 *umāpatir nāma vanāśramo 'haṃ trayodaśādhikyaśatatrayānvitam /*
śrīkuñcitāṅghristavarājam uktvā sākṣād apaśyaṃ naṭanaṃ sabhāpateḥ //

Bibliography

Texts in Sanskrit and Tamil are listed under title.

Arulsamy, S., *Saivism: A Perspective of Grace*, New Delhi: Sterling, 1987.

Balasubrahmanyam, S. R., *Early Chola Art*, New York: Asia Publishing House, 1966.

Later Chola Temples: Kulottunga I to Rajendra III, Madras: Mudgala Trust, 1979.

Middle Chola Temples: Rajaraja I to Kulottunga I, Faridabad: Thomson Press (India) Limited, 1975.

'The Oldest Chidambaram Inscriptions', *Journal of Annamalai University* XII/2 & 3 (1943).

Barrett, Douglas, 'The "Chidambaram" Naṭarāja', in *Chhavi 2*, ed. Anand Krishna, Varanasi: Bharat Kalā Bhavan, 1981, pp. 5–20.

Biardeau, M., *Hinduism: The Anthropology of a Civilization*, Delhi: Oxford University Press, 1989.

Brahmāṇḍa Purāṇa (*Brahmāṇḍamahāpurāṇa*), ed. K. V. Sarma (reprint of Bombay Sri Venkateshwar Steam Press edn.), 1983.

Brahmasūtraśāṅkarabhāṣya, ed. J. L. Shastri, Delhi: Motilal Banarsidass, 1980.

Brooks, Douglas Renfrew, *Auspicious Wisdom: The Texts and Traditions of Śrīvidyā Śākta Tantrism in South India*, Albany: State University of New York Press, 1992.

Brunner, Hélène, 'Le *sādhaka*, personnage oublié du Śivaisme du sud', *Journal Asiatique* 263 (1975), pp. 411–43.

'Le Śaiva-siddhāntam, "Essence" du Veda', *Indologica Taurinensia* 8 (1980–1), pp. 51–66.

'The Four Pādas of Śaivāgamas', *Journal of Oriental Research*, Dr S. S. Janaki Felicitation Volume, LVI–LXII (1986–92), pp. 260–78.

'The Place of Yoga in Śaivāgamas' in P.-S. Filliozat *et al.*, *Pandit N. R. Bhatt Felicitation Volume*, Delhi: Motilal Banarsidass, 1994, pp. 425–61.

Brunner-Lachaux, Hélène, *Mṛgendrāgama: Section des rites et section du comportement, avec le Vṛtti de Bhaṭṭanārāyaṇakaṇṭha*, translation, introduction and notes, Pondicherry: Institut Français d'Indologie, 1985.

Capra, Fritjof, *The Tao of Physics: An Exploration of the Parallels between Modern Physics and Eastern Mysticism*, London: Fontana, 1976.

Chamu, S. V., *The Divine Dancer*, Mysore: Astanga Yoga Vijnana Mandiram, 1982.

Cidambarakṣetrasarvasva: Patañjalipūjāsūtra, Cidambareśvaraśrīnaṭarāja-devālayasthadevatā-

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

stotra, Sūtasaṃhitāsaṃgraha, Patañjalipūjāsūtravivaraṇa, Patañjalyaṣṭottaraśatanāma, ed. Somasetu Dīkṣita, Kadavasal: Sri Meenakshi Press, 1977.

Cidambara Māhātmya, ed. Somasekhara Dikshitar, Kadavasal: Sri Meenakshi Press, 1971.

Citsabheśotsavasūtra, Cidambarakṣetrasarvasva, vol. II, ed. Somasetu Dīkṣita, Chidambaram: M. S. Trust, 1982.

Civapirakācam (*Sivaprakasam*), ed. and trans. K. Subramania Pillai, Dharmapuram: Dharmapuram Adhinam, 1949.

Coomaraswamy, A. K., *The Dance of Śiva*, New York: The Noonday Press, 1957.

Dakṣa Khaṇḍa of the *Śaṅkarasaṃhitā, adhyāyas* 13 and 14, transcript by Ramalinga Dikshitar.

Davis, Richard H., *Ritual in an Oscillating Universe*, Princeton University Press, 1991.

Dessigane, R., Pattabiramin, P. Z, and Filliozat, Jean, *Les Légendes Çivaïtes de Kāñcipuram*, Pondicherry: Institut Français d'Indologie, 1964.

Dessigane, R. and Pattabiramin, P. Z., *La Légende de Skanda*, Pondicherry: Institut Français d'Indologie, 1967.

De Zoete, Beryl, *The Other Mind*, London: Victor Gollancz, 1953.

Dhaky, M. A., 'Bhūtas and Bhūtanāyakas: Elementals and Their Captains' in Michael W. Meister (ed.), *Discourses on Śiva: Proceedings of a Symposium on the Nature of Religious Imagery* (Bombay: Vakils, Feffer & Simons Ltd., 1984), pp. 240–56.

Dhavamony, Mariasusai, *Love of God According to Śaiva Siddhānta*, Oxford: Clarendon Press, 1971.

Diehl, Carl Gustav, *Instrument and Purpose*, Lund: CWK Gleerup, 1956.

Dorai Rangaswamy, M. A., *The Religion and Philosophy of Tēvāram*, 4 vols., University of Madras, 1958.

Fergusson, James, *History of Architecture: Indian and Eastern Architecture*, 2 vols., vol. I London: John Murray, 1876; vol. II, New York: Dodd, Mead and Co., 1891.

Ganesh, K., *Boundary Walls: Caste and Women in a Tamil Community*, Delhi: Hindusthan, 1993.

Gaston, Anne-Marie, *Śiva in Dance, Myth and Iconography*, Delhi: Oxford University Press, 1982.

Gombrich, Richard and Obeyesekere, Gananath, *Buddhism Transformed: Religious Change in Sri Lanka*, Princeton University Press, 1988.

Gonda, Jan, *Medieval Religious Literature in Sanskrit*, A History of Indian Literature, vol. II, Wiesbaden, 1977.

Graefe, W., 'Legends as Mile-Stones in the History of Tamil Literature'. *P. K. Gode Commemoration Volume*, Poona, 1960, vol. II, pp. 129–46.

Handiqui, K. K., *Naiṣadhacarita of Śrīharṣa*, Poona: Deccan College, 1965.

Hardy, F., *Viraha-Bhakti: The Early History of Kṛṣṇa Devotion in South India*, Delhi: Oxford University Press, 1983.

Harle, J. C., *Temple Gateways in South India: The Architecture and Iconography of the Cidambaram Gopuras*, Oxford: Bruno Cassirer, 1963.

The Art and Architecture of the Indian Subcontinent, Harmondsworth: Penguin, 1986.

Hazra, R. C., *Studies in the Purāṇic Records*, Delhi: Motilal Banarsidass, 1973.

Hemasabhānātha Māhātmya, Adyar Library MS TR775. G2020.

Hiltebeitel, Alf, 'Draupadī's Two Guardians: The Buffalo King and the Muslim Devotee', in Alf Hiltebeitel (ed.), *Criminal Gods and Demon Devotees*, Albany: State University of New York Press, 1989, pp. 339–71.

Hoisington, Henry R., '*Siva-pirakāsam*. Light of Sivam. A Metaphysical and Theological Treatise', *Journal of the American Oriental Society*, IV/2 (1854), pp. 127–244.

'*Tattuva-kaṭṭaḷei*. A Synopsis of the Mystical Philosophy of the Hindus', *Journal of the American Oriental Society* IV, (1853–4), pp. 3–30.

Hume, Robert Ernest, *The Thirteen Principal Upanishads*, London: Oxford University Press, 2nd ed. 1931.

Huntington, Susan L., *The Art of Ancient India*, New York/Tokyo: Weatherhill, 1985.

Ingalls, D. H. H., *An Anthology of Sanskrit Court Poetry*, Harvard Oriental Series vol. 44, Cambridge, Mass.: Harvard University Press, 1965.

Janaki, S. S., '*Dhvaja-stambha*: Critical account of its Structural and Ritualistic details', in S. S. Janaki (ed.), *Śiva Temple and Temple Rituals*, Madras: Kuppuswami Sastri Research Institute, 1988, pp. 122–93.

Jaswant Raj, J., *Grace in the Śaiva Siddhāntam and in St. Paul*, Madras: South Indian Salesian Society, 1989.

Kane, P. V., *History of Dharmaśāstra*, 5 vols., Pune: Bhandarkar Oriental Research Institute, 1958.

Kāraikkālammaiyār Chants dévotionnels tamouls. Edition and translation by Kārāvēlane. Publication No. 1 of Institut Français d'Indologie. New edition. Pondicherry, 1982.

Kashikar, C. G. and Parpola, Asko, 'Śrauta Traditions in Recent Times', in F. Staal (ed.), *Agni*, Berkeley: Asian Humanities Press, 1983.

Khanna, Madhu, 'The Concept and Liturgy of the Śrīcakra based on Śivānanda's Trilogy', unpublished DPhil thesis, University of Oxford, 1986.

Knipe, David M., 'Night of the Growing Dead', in Alf Hiltebeitel (ed.), *Criminal Gods and Demon Devotees*, Albany: State University of New York Press, 1989, pp. 123–56.

Kōyil Purāṇam of Umāpaticivācāriyar, ed. Kāñcipuram Capāpati Mutaliyār, Madras, 1867.

Kramrisch, Stella, *The Hindu Temple*, 2 vols., University of Calcutta, 1946.

The Presence of Śiva, Princeton University Press, 1981.

'Space in Indian Cosmogony and in Architecture' in Kapila Vatsyayan (ed.), *Concepts of Space Ancient and Modern*, New Delhi: Indira Gandhi National Centre for the Arts/Abhinav Publications, 1991, pp. 101–4.

Krishna, Anand, (ed.), *Chhavi–2*, Rai Krishna Dasa Felicitation Volume, Varanasi: Bharat Kalā Bhavan, 1981.

Kriyākramadyotikā of Aghoraśiva with the commentary of Nirmalamaṇi, ed. Karunkulam Krishna Sastri and Polagam Srirama Sastri, Cidambaram: Jñānasambandham Press, 1927.

Kulke, Hermann, *Cidambaramāhātmya: Eine Untersuchung der religionsgeschichtlichen und historischen Hintergründe für die Entstehung der Tradition einer südindischen Tempelstadt* (Freiburger Beiträge zur Indologie vol. 3), Wiesbaden: Otto Harrassowitz, 1970.

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

Kuñcitāṅghristava of Umāpati Śivācārya, ed. with a Tamil translation and notes by K. M. Rājagaṇeśa Dīkṣita (K. Mī. Rājakaṇēca Tīkṣitar), Cidambaram: Kirāsvēṭu Piras, 1958.

Kūrma Purāṇa ed. Rāmaśaṃkarabhaṭṭācārya, Varanasi: Indological Book House, 1967.

Lalitāsahasranāma with the *Saubhāgyabhāskara* commentary of Bhāskararāya Bombay, Nirnaya-sagar Press, 1914.

L'Hernault, F., *et al.*, *Darasuram*, 2 vols., Paris: École Française d'Extrême-Orient, (Mémoire Archéologique XVI), 1987.

Liṅga Purāṇa with *Śivatoṣiṇīṭīkā* of Gaṇeśa Nātu, ed. J. L. Shastri, Delhi: Motilal Banarsidass, n.d.

Lorenzen, David N., *The Kāpālikas and Kālāmukhas*, New Delhi, 1972.

Loud, John Alden, 'The Diksitars of Chidambaram: A Community of Ritual Specialists in a South Indian Temple (India)', unpublished PhD thesis, University of Wisconsin, Madison, 1990.

with A. Anandanataraja Dikshitar and K. Paramasivam, 'A Translation of *Koyil Puranam* of Umapati Civacariyar', unpublished typescript. n.d.

Mahārthamañjarī of Maheśvarānanda, with his commentary *Parimala*, ed. V. Dviveda, Yogatantra-Granthamālā 5, Varanasi: Varanaseya Sanskrit Vishvavidyalaya, 1972.

Mālavikāgnimitra of Kālidāsa, ed. and trans. R. D. Karmakar, Poona: R. D. Karmarkar, 1937.

Mataṅgapārameśvarāgama (Vidyāpāda) with the commentary of Bhaṭṭa Rāmakaṇṭha, ed. N. R. Bhatt, Publ. IFI No. 56, Pondicherry, 1977.

Matthews, Gordon, *Śiva-Ñāna-Bōdham*, A Manual of Śaiva Religious Doctrine. Trans. from the Tamil, London: Oxford University Press, 1948.

Meister, Michael W., 'The Hindu Temple: Axis of Access' in Kapila Vatsyayan (ed.), *Concepts of Space Ancient and Modern*, New Delhi: Indira Gandhi National Centre for the Arts/Abhinav Publications, 1991, pp. 268–80.

Meyyapan, S. *Chidambaram Golden Temple* trans. S. Leela, Chidambaram: Manivasagar Pathippakam, 1987; 2nd edn., Madras, 1992.

Mṛgendrāgama (*Kriyāpāda et Caryāpāda*), ed. N. R. Bhatt, Pondicherry: Institut Français d'Indologie, 1962.

Muller-Ortega, Paul Eduardo, *The Triadic Heart of Śiva*, Albany: State University of New York Press, 1989.

Murugesa Mudaliar, N., '*Sankarpa-Nirakaranam*, Translation and Commentary', *Śaiva Siddhānta* 3 (1968), and subsequent issues.

Nagaswamy, R., 'Ādavallān and Dakṣiṇameruviṭaṅkar of the Tanjore Temple', *Lalit Kalā*, 12 (1962), pp. 36–8.

'Chidambaram Bronzes', *Lalit Kalā* 9 (1979), pp. 9–16.

Śiva-Bhakti, New Delhi: Navrang, 1989.

Tantric Cult of South India, Delhi: Navrang, 1982.

Naidu, B. V. N. *et al.*, *Tāṇḍava Lakṣaṇam or The Fundamentals of Ancient Indian Dancing*, Madras, 1936.

Nallaswami Pillai, J. M., *Sivajñāna Siddhiyar of Aruḷnandi Sivāchārya* translated into English, Madras, 1913.

Tiruvarutpayaṇ: Commentary and English Translation, 2nd edn, Dharmapuram: Dharmapuram Adhinam, 1958.

Natarajan, B., *The City of the Cosmic Dance: Chidambaram*, New Delhi: Orient Longman, 1974.

Tillai and Nataraja, Madras: Mudgala Trust, 1994

Nilakanta Sastri, K. A., *A History of South India from Prehistoric Times to the Fall of Vijayanagar*, 3rd edn., London: Oxford University Press, 1966.

The Cōḷas, 2nd edn., 2 vols. Madras University Historical Series. University of Madras, 1955.

Pandya, Shveni, *A Study of the Technique of Abhinaya in Relation to Sanskrit Drama* Bombay: Somaiya Publications, 1988.

Pārthavana Māhātmya (from the *Cidambarasāra*), in *Pauṣkarāgama* (*Jñānapāda*) with the *Bhāṣya* of Umāpati Śivācārya, Tamil introduction by Ambalavana Navalar, Cidambaram, 1925, pp.9–16.

Patañjalipūjāsūtra see *Cidambarakṣetrasarvasva*.

Pattabiramin, P. Z., 'Notes d'iconographie dravidienne', *Arts Asiatiques* VI (1959), pp. 13–22.

Pauṣkarāgama (*Jñānapāda*) with the *Bhāṣya* of Umāpati Śivācārya, Tamil introduction by Ambalavana Navalar, Cidambaram, 1925.

Peterson, Indira Viswanathan, *Poems to Śiva: the Hymns of the Tamil Saints*, Princeton University Press, 1989.

Polo, Marco, *The Description of the World*, ed. A. C. Moule and Paul Pelliot, 3 vols. London: George Routledge and Sons, 1938.

Pope, G. U., *The Tiruvaçagam*, Oxford: Clarendon Press, 1900.

Pressler, Franklin A., *Religion under Bureaucracy: Policy and Administration for Hindu Temples in South India*, Cambridge University Press, 1987.

Puṇḍarīkapura Māhātmya, Adyar Library MS 75253.

Purchas, Samuel, *Hakluytus Posthumus or Purchas His Pilgrimes*, vol. X, Glasgow: James MacLehose, 1905.

Raghavan, V., 'The *Sūta Saṃhitā*', *Annals of the Bhandarkar Oriental Research Institute*, XXII (1941), pp. 236–53.

Rājendrapura Māhātmya of Śivānandanātha Dīkṣita, in *Pauṣkarāgama* (*Jñānapāda*) with the *Bhāṣya* of Umāpati Śivācārya, Tamil introduction by Ambalavana Navalar, Cidambaram, 1925, pp. 17–28.

Ramachandran, T. N., '*Neñju Vidu Thoothu* (Message through the Heart)', *Śaiva Siddhānta*, XI/3 and 4 (1976), pp. 101–6; 131–5.

Periya Puranam Part I, Tanjavur: Tamil University, 1990.

'*Poorip Phahrotai* (Multiple Hymn of Praise)', *Śaiva Siddhānta*, XII/3 (1977), pp. 100–8.

'*Sivaprakasam* of Saint Umapathi Devanayanar', *Śaiva Siddhānta* 12 (1977) and subsequent issues.

Ramalinga Dikshitar, T., 'A Study of Chidambaram and its Shrine as Recorded in Sanskrit Literature', unpublished MLitt thesis, Annamalai University, 1963.

Center for Shaiva Studies, Pondicherry Collection

CC-0. In Public Domain. Digitization by Agam Nigam. Funding Tattva Heritage Foundation, Kolkatta and IKS-MOE

135

Center for Shaiva Studies, Pondicherry Collection